

NORTHERN JUNKET



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Scottish Dance Musicians Workshop & Dance with Donald Bartlett of Toronto, Saturday, Nov. 13, 1982 in Dwight Hall, Perkins School, Watertown, Mass. Workshops from 9:00 - 4:00 for pianists and other instruments. Individual & small group instruction. Auditors welcome. Contact: Earbara McOwen, 146 Washington St. Arlington, Mass. 02174.



TAKE IT OR
LEAVE IT

People often ask me if I approve of so many new contras being devised lately and my answer is

"yes, up to a point." Americans are 'hung up' on the "build a better mousetrap syndrome". It is

in our blood to take any idea and try to improve on it. We can't help it. It's the way we are. It's progress - I guess. And as such it must not be stopped. BUT it can and MUST be controlled! Too much of a good thing is bad for anything.

A FEW of the 'new' square dance movements fit into contras very nicely. That does not mean that I am in favor of "anything goes" or unbridled use of them. Use your head - that's what it's for!

If it offends your aesthetic taste to use modern terms than translate them into understandable English. Re-read the article "NOT ENOUGH MATERIAL" in the current issue.

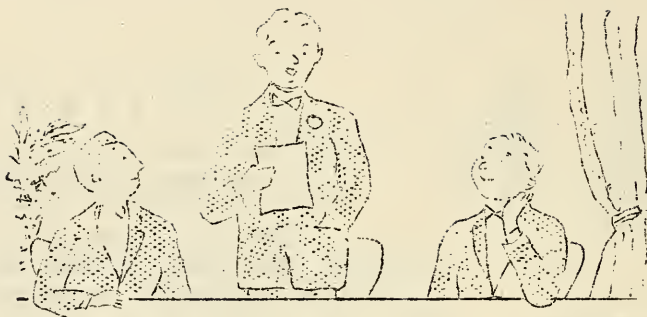
What I am trying to say is - I am not against progress; I AM against revolution! Always have been.

Square dancing today has become 'close-order' drill; and not very good close-order drill. It is turning modern square dancers into a race of robots. Some of the terms are laughable and perhaps that's the best way to defeat them because no one can stand hilarious laughter.

Some interesting and exciting new contras are being evolved using for the most part traditional figures and terms and that is wonderful and should be encouraged. Remember - the good will live and the bad will die. Just because a contra is a new one do not hate it - or love it for that matter; it takes something more than age to make a dance good or bad.

Sincerely

Ralph



The Dancing Master As A Businessman In Baltimore

1870

by DR. JOHN M. FORBES

From a talk by Dr. Forbes for the annual national conference of the Oscar G. Sonneck Society for the Study of American Music, March 22, 1980, Baltimore, Md.

The early American dancing master appears in retrospect, perhaps, as an idealized, heroic, romantic figure. As a keeper of an artistic tradition he brought grace, carriage, deportment, and rhythmic movement to the minds and bodies of the clumsy. He could only do this however, when he had gathered a sufficient number of pupils to provide adequate financial security. No students meant no income and no career.

Thus, the dancing master of the late 18th and early 19th Century America was primarily, by necessity, a commercially oriented business man. This concept is too often ignored by researchers in early American dance phenomena. As a business man, the dancing master dealt

in services by teaching dances and providing socially acceptable dance occasions; services for which he expected to be paid. He also provided goods of a sort; those dances and figures remaining in the minds of his students.

III O III

To survive therefore, the dancing master had to have pupils in sufficient numbers and he had to attract those pupils in competition with other dancing masters, in the face of other social and entertainment activities, and in the presence of continuing religious intolerance. Through public notices, usually left to us in the newspapers of the day, each dancing master mentioned something about his particular accommodations, types of dances to be taught, or called upon a reputation established by previous dance activities. Thus, notices were designed to draw pupils by stressing those positive aspects suggesting better experiences at the hands of a particular dancing master.

III (III

The social and cultural climate in Baltimore in 1810 was especially beneficial for dancing masters. The city had a population of about forty-six thousand, two daily newspapers, and a lively commercial base in its port activities. Lotteries, races, pugilism for men, billiards, a circus, plays, ballad operas, concerts by the Baltimore Harmonic Society, and an occasional tiger or elephant for viewing were some of the entertainments offered the general public. Rye whiskey, opium, and other vices were available for those interested.

III O III

Amidst this lively milieu, six dancing masters had sufficient visibility and energy to advertise for pupils. Each notice that appeared in the papers during 1810, reveals something of the dance environment in Baltimore and, by inclusion or omission of certain details, professional aspects of the dancing masters themselves. The social season, typical of the day, began in the fall when the weather turned cool, and usually continued until the beginning of Lent. In 1810, Ash Wednesday was March 7th, relatively late.

There were any number of notices regarding dancing during the year. space permits discussion of only a few. We have selected from each dancing master one. These are drawn from a newspaper entitled "The American & Commercial Advertiser".

A CARD

January 1

Mr. John Bulet, respectfully informs the public that his PRACTIVING BALLS have commenced and will continue every Saturday at No. 202 Market Street opposite Gada-by's Hotel.

Other notices appearing this year indicate that men and women were often taught dancing separately. The "Practising Balls" served two purposes: First, they gave one a chance to practice the dances learned in segregated classes. Also, they permitted one to develop, in a safe environment, those patterns of deportment and grace required at formal balls, assemblies, and other proper social occasions.

In February, the Harmonic Society of Baltimore proposed a charity ball to aid the poor. Since an adequate room was not available, they settled for a fund-raising concert on Tuesday the 13th. Pierre Landrin Duport, one of the more famous dancing masters in early America, ran the following notice:

February 8. P.L. DUPORT Desirous to throw into scale what he can for some good purposes, intends giving a BALL,,,on Tuesday the 20th instant to commence at 7. Those desirous to join in the Circles of the New Co-tillions for the evening, are respectively invited to attend Mr. D's School Room, on the afternoon or evenings of Tuesday, Thursday and Saturdays for instruction.

To provide a form of "social" security for those attending the ball, Duport proposed to teach those Co-tillions already selected for the occasion. He assured

all that he would not deliver his instructions free of charge.

Contemporary French social dance practice was considered important by American dancers at this time. A dancing master was expected to know the latest steps, trends, and dance figures used in France and England. This is indicated by the following notice:

DANCING ACADEMY

August 14

"It is with infinite pleasure, Mr. P. Brunelot announces to his friends his safe arrival in Baltimore, after an absence of eleven months. Mr. P.B. has availed himself of his long stay in Paris, to improve himself still more in the Art of Dancing, practicing with the celebrated Coulon, Chief Professor of the Grand Opera of that Capital.

Mr. P.B. has the honour to inform the public that he will resume his dancing academy as soon as the weather permits, of which due notice will be given".



Such notice was given on September 13th for his dancing academy to open on Monday, October 1st. Due to the death of his son however, the opening was delayed a week. Note that Brunelot informs prospective students some six weeks before his proposed opening. He emphasizes the high-quality activities pursued during his trip and he hopes to get a jump on other, competing dancing masters in the quest for fall students.

One Mr. F. Granier included the following in his notice of September 17th:

".... Mr. G. not playing the violin has made an agreement with Mr. Mullen, who will play for him,

this, he (Granier) believes, will be an advantage to the Ladies & Gentlemen who will honour him with their patronage as his attention will be entirely devoted to the attention of his pupils..."

Granier hoped to turn a potential liability into an advantage. Dancing students of the time expected their dancing master to play a violin, often miniature in size, while simultaneously instructing and correcting his charges as they danced. Granier will have to give a part of his fees to Mullen from whom, incidently he rented space for his classes.

September 18

MR. DUCLAIRACO

Respectfully informs the Ladies and Gentlemen of Baltimore, that he will open his DANCING SCHOOL the First Monday in October...

He feels particularly gratified in having procured for his Balls only, that very large room near-Peter's Bridge, formerly the Museum, in which 8 cotillions can be danced at any one time and which hehe is so handsomely fitting up and repairing for the convenience of the Ladies and Gentlemen.

Duclairaco's commercial enterprise is evident here. Decorating rooms belonging to someone else represents quite an investment. This investment is to be regained it is hoped, through larger crowds and more week-to-week repeat business from his potential clientele.

Traditionally, a cotillion consisted of four couples, one couple per side, in a formation similar to our square set. Eight cotillions, times eight people each, signifies a potential of sixty-four admission-paying dancers. Evidence suggests however, that at least two couples per side in a cotillion was not uncommon at this time. Thus, to Duclairaco, eight cotillions could represent over 100 people with no increase in rent for the hall or cost of the music.

The last teacher to initiate notices for the fall dancing season, 1810, was one F.D. Mallet. In his notice of October 10, the first one from his hand during the fall season, he recalls his past teaching activities to draw students to his instruction:

.....F.D.M. thinks it sufficient to say, that he has given general satisfaction to the parents and guardians of those pupils under his care and that his manner of teaching is no ways inferior to any master in the city. This, experience will demonstrate.

Chances are that Mallet had an established clientele who needed only the reminder of impending instruction. Possibly he specialized in teaching children and young adults as the reference to "parents and guardians of those pupils under his care" suggests. At any rate, he did not advertise any practice balls that fall.

There were other dancing activities during the year. Such organizations as the Salutatorian Assemblies and the Amicable Assemblies held regular meetings. Public formal balls were held on Washington's Birthday and other national holidays as well as New Year's Eve.

There is no doubt that these various activities were enjoyed by participants and dancing masters alike. Certainly the dancing masters here considered were paid as they brought grace, carriage, deportment, and rhythmic movement to the minds and bodies of the clumsy.

This article has also appeared in "The American Dance Circle".





SQUARE DANCING IN

WESTERN NEW YORK

by KEITH HUNT

I am glad to report that live music for traditional dancing has finally worked its way west as far as Syracuse. In fact even further west to Rochester. With Rich Castner and Ed Eutenhof over there what would you expect?

Some young musicians, mostly from a local folk song group, the "Salt City Song Miners", have been playing for the experience and fun of it nearly every month at our May Memorial Unitarian Church. Last Friday I counted 12 at one time playing, and that may not have been the maximum. It is an interesting variety of musicians too: several fiddles of course, guitars, banjo, piano, autoharps, penny-whistles, recorders as well as a few less commonplace pieces such as a hammered dulcimer, bodhran, and finally one I never heard of before - a mandocello.

I have long held what I thought to be the impossible dream of how great it would be for an informal gathering of traditional dance musicians and people who enjoy dancing to such music could be arranged. I envisioned something with a minimum of formal organization. Not a lot of committees and complex arrangements with

strong minded officers and the like, forever bickering over a multitude of insignificant details. Rather I dreamed more of a dance and music jam session type thing where there would be enough musicians/dancers/callers that they could all take turns at doing what they liked to do and everybody having a whale of a good time for an evening. The dream seems to be coming nearer fulfillment and may not be so impossible after all!

III (III

We don't have many "serious" enthusiasts in the group as yet - and maybe it is just as well. They are mostly church members and friends including some international folk dancers, members of the folk song group and just plain interested people. That, plus the not too frequent meeting schedule keeps the dancing pretty much at an elementary level - just a notch above a one-night-stand type of thing.

III (III

We do a fair variety of dances after having a family pot-luck supper and sending those children not particularly interested in dancing off to the movies or some other event planned for them in another room of the church.

□ □ □ □ □

We do try to give a little enticement toward dancing with a few dances to records such as Seven Jumps, Alley Cat, and maybe a Virginia Reel to live music before the majority go off to the other activity.

III (III

The evenings program typically consists of a couple of sets of three squares; three or four contras and four to six couple dances/mixers. That may not sound like many dances for an evening party, but with walk-throughs and explanations, it usually runs about three hours. After that, if the folk dancers want to continue we put on records mostly as requests without teaching.

Here is a contra that I have devised for one-night stands, where 90% of the people are there for a good time. I call it "EAST STREET".

Contra lines, every other couple crossed over.

Everybody go forward and back
Just the actives go forward and back then
Just the actives do si do partners then
Actives only swing partners
Down the center four in line
Turn alone and come back home
Within the lines the same two ladies chain - over and
back.

It works for me just swell! I use a number of tunes for it but lately seem to have settled on the Folk Dancer recording of "Indian Reel".



Texas International Folkdancers proudly present their 35th Annual TEXAS CAMP on Thanksgiving Weekend, November 25-28, 1982 at Greene Family Camp in Bruceville, Tx. featuring: Ingvar Sodal for Norwegian dances and Yves Moreau for Bulgarian & French-Canadian dances. Plus - Janet Diamond, Chef Extraordinaire. Write to TIFD 3320 Douglas, #7, Dallas, Tx. 75219 for more information.

University of Chicago Folk Dancers announce their 20th FOLK FESTIVAL, November 5,6,7, 1982. Folk Dance Workshops with: Pece Atanasovski (Macedonian), Dick Crum, (Balkan), Jerry Helt (American Squares). Write U of C Folk Dancers, 1212 East 59th St. Chicago, Ill. 60637 for more information.

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HOW?

by ROGER WHYNOT

In the nearly fifty years since my parents took me to my first square dance in rural Nova Scotia I have seen many changes in this activity. Most of them have been welcome and have added to an already delightfully rich form of recreation. For instance, isn't it wonderful to see how many more good musicians there are today? Isn't it just delightful to have a prolific composer of tunes in the traditional mode as Bob McQuillen? How exciting it is to be able to dance new dances to new and dedicated leaders! With the abundance of dances to choose from, isn't it satisfying to be able to pick and choose until you find your own niche? How encouraging that more and more people are being 'turned-on' to New England-style dancing?

These are all good things.

Things are not all good with New England dancing however. Way back when I was first introduced to square and contra dancing to a 'caller', three gentle-

men were responsible for my education. I speak of Ralph Page, the late Rod Linnell, and the late Herb Warren. All three shared their experience and expertise with such generosity that I was very fortunate to be able to assimilate a great deal in a relatively short period. All of them believed in smooth dancing inherent in which was "accomodation". I think they meant being aware of the other dancers and their right to enjoy dancing to music; not interfering with the flow of the dance with individual flourishes which left people out of position for the next movement; not subjecting ladies to gyrations they were not ready to execute and, while enjoying the dance to it's fullest, making sure others could do the same. Another aspect of their teachings was the idea of reasonable dress and the use of soap and water.

E O E

Over the last few years it seems to me that we have regressed to a degree which is alarming. Traditional leaders have long decried the 'barn-dance' image and the need to develop an atmosphere which would give newcomers a better impression of square dancing. What has happened to this good approach? In many areas - especially around Greater Boston - many dancers are dancing bare-footed, are half dressed and less than clean smelling. More and more dances are becoming rough and dangerous (see F. Gratzon's letter in a recent C.D.C. bulletin). Tony Parkes recently felt very strongly about a situation and spoke out about it to the extent of ejecting the offender from the hall. Recently I lost a dance series because I have my own set of principles.

E O E

Please don't get me wrong. I'm not against individual expression - far from it! I am alarmed by the seeming indifference to rough dancing and behavior at many traditional dances. My wife refuses to attend several of these because of the roughness and inconsideration rampant there.

o n [] o

A caller should stop rough-house dancing the first time he sees it being done on his dance floor. If he doesn't, then he is a poor excuse for a caller. He does not need that kind of nonsense on the dance floor nor does he need the type of persons perpetrating it.

III O III

Should we not, as leaders, stand up and be recorded as being in favor of a return to accomodation? Should we not, as dancers, insist upon being able to dance without ducking, dodging and waiting for others to finish their arhythmic embellishments? I think so.

III O III

I would very much like to hear from both dancers and leaders on this subject. I would like to hear both sides of the coin and promise to answer all letters.

C.R. Whynot
412 Hale St.

Prides Crossing, Mass. 01965

For a nice change of pace you might consider attending the THANKSGIVING FAMILY-STYLE FOLK DANCE CAMP directed by Glenn & Evelyn Bannerman, November 25-28, 1982 at Massanetta Springs, Harrisonburg, Va. A weekend of Family Folk & Square Dancing, Recreation & Fellowship with: Ralph Page, squares, contras & Lanciers; The Bannerman Family, international, big circle & clog dancing; Mae Fraley, international & intergenerational dances; The 107 String Band with live music for dancing, singing and listening; Jim & Kelly Kirkpatrick, outdoor games & activities; The Tipton Family, crafts. Write: E.S. Bannerman, 1218 Palmyra Ave. Richmond, Va. 23227 for more information and rates.



CONTRA DANCING



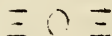
with Glen & Flo Nickerson

Contra-dancing, in long lines opposite one's partner, is a delightful part of the heritage of modern square dancing. These 'longways' dances are known to have been danced as early as the mid-1400's and still provide joy to today's dancers. Many of the dances done today are new and recent, although some of the old favorites date back to the Revolutionary era. The colonists brought their dancing with them as they emigrated from the Old World and their descendants have continued to dance contra-style. While this type of dancing has been mostly in the New England area, it is now to be found wherever square dancing is enjoyed. There is a definite feel and joy to contra-dancing that will carry over into all of your dancing activities.

We like to say that contra-dancing combines good features from both square and round dancing. A simple smooth walking step (as in square dancing) is all that is normally required - what a round dancer would call 'one-step rhythm' or one step on each major beat of the music. As in round dancing, the steps are fitted to the phrasing, or the construction, of the music so that you get the feel of dancing 'with the music'. We also like to say that there are three major differences between square dancing and contra-dancing: the formation, the choice of music, and the way we dance. A word about each of these is in order.



FORMATION: The basic formation of contra-dancing is two long lines, stretching down the hall with the men in one line opposite the ladies (their partners) in a facing line. The men's line is to the right of the caller and the ladies' line is to the caller's left. The end of the line nearest the caller is the 'head' of the line; the far end is the 'foot'. Depending upon the hall, one or more sets of lines can be formed; however, each line follows this basic set-up.



Within the long lines (which is called the MAJOR set) a variety of formations can be used. If two couples work together during the dance, the dance is called a duple (double, or two couple) MINOR - each two couples in the long lines form a 'minor set'. If three couples work together the dance is called a 'triple (three couples) minor'. Further variation is possible - if the couple nearest the caller in each minor set (these couples are called the ACTIVE couples and are the ones to whom the calls are directed) change places with each other so each is in the other's line, the minor sets are called 'alternate' or 'improper' sets. With just this, we can now have duple minor dances (uncrossed or 'proper'); alternate duples (actives crossed over or 'improper'), triple minor dances (uncrossed), and alternate triples (actives crossed over). Other formations less commonly used are also danced and provide additional variety.

THE MUSIC: The music for contra-dancing is typically well-phrased. That is, it has easily recognizable phrasing and rhythm. A musical phrase is normally eight beats in square and contra-dance music (but may vary in other music) and is equivalent to a line of verse in a singing call - each line of verse is 'set' to a musical phrase. The phrase has a very definite lead, or 1 count, with the remaining beats less heavily accented, except the 5 beat is somewhat accented - less than the first beat but more than the remaining beats. This allows the dancer (and the caller) to hear and recognize the eight

beat phrase and the four beat half-phrase.

Scottish and Irish jigs, reels and hornpipes are quite commonly used, although any good tune with definite phrasing is useable. These tunes are used because of their good phrasing and even tempo. Waltzes, polkas, and similar tunes are also used to add variety in music and footwork.



THE WAY WE DANCE: The real joy in contra-dancing is to dance so that the movements flow smoothly one into the other without stops and starts and to time your own movement so that each call, or a combination of calls, takes one musical phrase for completion - starting the movement on the 1 beat and ending on the 8 beat ready to flow into the next figure. Most movements in contra-dancing are made to fit an eight beat musical phrase, although there are a few that are made to fit the half-phrase, and there are a few that are made to fit two phrases, or 16 beats of music. The most notable example of the latter is the 'slow square thru'. The square-thru, in square dancing, is allotted 8 or 10 beats; in contra-dancing it is allotted 16 beats - so we use 4 beats for each "pull by and turn". This timing allows the dancer to do a syncopated step-step-step on each turn which adds to the enjoyment of the dance.



To help the dancer 'stay with the music' the caller (or prompter) gives the call, or command, on the last few beats of one musical phrase just in time for the dancers to recognize the call and react by starting that call on the 1 beat of the next musical phrase. As the dancers gain experience, the calls can be shortened to one or two words - this is called 'prompting' and it is very similar to 'cue-ing' in round dancing. Just enough command is given to prompt, or remind, the dancers what is coming next.

Some other aspects of contra-dancing that should be mentioned are progression, what to do at the head,

and foot of the lines, and some protocol about joining sets.

All contra-dances involve progression - as one sequence of the dance is completed, the active dancers will have found that they have moved down the major set (away from the prompter) to form a new minor set with the next couple, or couples, ready to do the sequence again with this new minor grouping. At the same time the inactive dancers (the ones down the minor set from the actives) will find they have moved up the set ready to dance in a new minor set. This progression is planned and is an integral part of the dance - you will get to dance with every couple in the line if the music lasts long enough. Just remember that if you start the dance as an ACTIVE, you stay active until you reach the foot of the line. At that time, you will get to 'stand out' one sequence of the dance and then dance your way UP the lines as an INACTIVE. Meanwhile the INACTIVE dancers progress up the lines, staying inactive until they reach the head of the line where they will 'stand out'; as soon as they can form a new minor set they become ACTIVE dancers and dance down the set.



In triple minor dances, an improvization MUST occur at the foot of the lines; if the actives have one inactive couple below them, these four dancers must dance as if a third couple is there - this requires dancing with a 'ghost couple'. If this is not done, progression will not take place and some dancers will remain at the foot for the rest of the dance. If the actives have no one below them at the foot, they they must stand out, get in the proper line and be ready to dance as an inactive in the next sequence.



When the lines are being formed, always 'form on' below anyone obviously in line - the most fun in contra-dancing is to be active and the only way to be certain of being active is to be number one couple in the line. Don't usurp the place of those already at the head of a forming set. Contra-dances also have the distinction of dancers being able to join in during the dance - latecomers can form on at the foot and dance as soon as the sequence allows. But, once a dance is in progress, NEVER join the lines at the head of the set - this creates confusion, especially for the prompter!

Have fun, keep smiling, and HAPPY CONTRA-DANCING!



PEOPLE'S FOLK DANCE DIRECTORY

\$4.00

Listing 900 folk dance groups in the U.S. & Canada (name, time and meeting place); 1500 contact people; 100 nationally-known teachers & workshop leaders. Folk dance related businesses. Published as a non-profit service to the folk dance community by the Texas International Folk Dancers, Inc. Check or money order in U.S. funds to

People's Folk Dance Directory
P.O. Box 8575
Austin, TX, 78712

Never go to bed mad. Stay up and fight.
If the government ran crime, it'd never pay.



2

LETTERS TO EDITORS

1

From the Desk Of Ken "Square Dance News" (Calif).

National Square Dance Week starts Monday, Sept. 20th and runs through Sunday, Sept. 26th this year. This is the week we should all get out and really push square dancing, the National Dance of The United States. This is one activity that all ages, sizes, shapes and forms can learn and enjoy.

We danced at the Santa Clara County Fair on the newly poured slab. The gang that poured and finished the floor did a fantastic job. The floor was a pleasure to dance on.

One thing we noticed, and all the spectators noticed too, was the sloppy dancing that was done by some of the square dancers. I've never seen so many bumps, grinds, twists twirls and kicks in the thirty years I've been dancing as I did see that night. I overheard

one group of spectators talking and they thought that Square Dancing would be a lot of fun to try, but they couldn't do all that fancy twirling, bumping and kicking like those folks out there were doing. If only our twirling, twisting, bumping, grinding, kicking dancers could see how bad they are making the Square Dance activity look in the eyes of the non-dancer, maybe, just maybe, they would clean up their act when they are dancing in front of the public.

L.P.T.D.B.I.S.D.

LET'S PUT THE DANCE BACK IN SQUARE DANCING

2

Editors, "Cues & Tips" (Ohio)

I would like to see contra dancing formally recognized as the alternate form of dance normally combined with square dancing. I believe round dancing is now offered by many clubs in order to attract members who might prefer more than square dancing. No offense to those who enjoy round dancing (my partner is one who does), but Contra is the natural form of dance to be combined with square dancing. Historically, contras preceded our form of western square dancing.

I believe that the seeming lack of interest in contras is due primarily to a lack of understanding what contra dancing is all about. Contras use many of the basic square dance moves and does not require intensive training in order to become proficient. Compared to pure square dancing, contras are graceful and pleasing to dance because the moves flow with the music. In fact, contras have all the attractive features of round dances, and at the same time, are the purest form of square dance.

I propose that our club officials and callers at least consider the idea worth discussing to see if it

has any merit. There are many square dancers who are not too enthused with round dancing but would find contra great fun once properly introduced to them. There are also many contra dancers who consider becoming square dancers club members. I, for one, will quickly join the first club in this area which offers a combination of squares and contra dancing at their club sessions and new member-training classes.

Thank you

Jim Milligan



Tucson's The Place To Be In '83! January 20, 22, 23, 1983 with Tony Oxendine, Jerry Story and Bob and Mary Ann Rother. More information by writing Lynn & Lorraine Ruka, 8090 E. Ft. Lowell Rd. Tucson, AZ 85715.

If you enjoy Hungarian music and dance then by all means write: Hungaria Records, P.O. Bx 2073, Teaneck, N.J. 07666 requesting their latest catalog.

I.S.A.M. NEWSLETTER is an interesting publication concerning classical and semi-classical music and the people writing it. If interested write for more information from: The Institute for Studies in American Music, Brooklyn College, Brooklyn, N.Y. 11210.

FESTIVAL OF CHAMPIONS - A Supplement To The All-American Square And Round Dance Festival Thanksgiving Weekend, 1982 (November 25, 26, 27, & 28) at Marriott's Hunt Valley Inn, Hunt Valley, Maryland (Near Baltimore). Old-Time Square Dancing With Live Music Will Be Saturday 5 to 7 p.m. in the Maryland Room.



CATALOGUING 18TH CENTURY'S

GREATEST HITS

from KIRBY TODD

Kate van Winkle Keller, from Connecticut, was looking for music for her daughters to play in their five-and-drum corps Bicentennial program. Before she was finished she had catalogued all the hit tunes of the 18th century in a computer data bank.

She happened on an unknown book of fife tunes collected in 1762 by Giles Gibbs, a country boy from Connecticut. She filed the tunes in shoe boxes until her husband, an engineer, suggested she try putting the information on a computer. She translated "do-re-me" into numbers "1 - 7" because numbers work better than words in a computer.

Armed with several grants, Mrs. Keller and a musicologist from Clarkson College, soon catalogued thousands of secular British and American tunes of the 18th and 19th Centuries.

In their research, they also found many old dances. They found dance instructions that belonged to a Yankee preacher proving that the Puritans DID dance. Keller also found that music didn't pour spontaneously from people's lips. Many tunes that were played at hoe-downs in barns and taverns were borrowed from sources like Handel and Purcell.

"Most of the material which is now folk material was composed," she says. "The folk don't sit down and write melodies and have the kind of stuff that really lasts. No, they work at it. They work it over, tear them down, and make them memorable. That's the folk process."

The National Tune Index to 19th Century Secular Music is available on 78 microfiche from University Music Editions in New York for \$350.00.

Soon some bright young scholar will put square dance tunes and calls on a computer.

(Editor's note: "It's already happening Kirby. Read the next article!")

* ANNOUNCING *

A CONCERT OF TRADITIONAL DANCE MUSIC AND SONGS FEATURING PHILLIPPE BRUNEAU Button Accordion Virtuoso from Montreal Quebec, accompanied by pianist DOROTHY HOGAN. Also appearing: MARTHA BURNS, singing traditional American songs. Friday, November 12, 1982, 8:00 p.m. Shriner's Hall, in Brattleboro, Vt. For information and reservations call: 603-835-2906 or 802-257-1006.

Martin Carthy & the Watsonsons in a program of Traditional British Folk Music. Paine Hall - Harvard University. Friday, November 5th. 8 P.M.



WALTZING COMPUTERS

Dance Steps In The Data Bank

by KERRY MCPHEDRAN

in Toronto Star

Athletes and arthritics alike may soon be taught by computers to move more gracefully. They will profit from a computer technology for choreographers that was developed by Professor Tom Calvert, a kinesiologist and dean of interdisciplinary studies at Simon Fraser University in Burnaby, British Columbia.

Nine years ago Calvert became involved in a project to computerize Labanotation, a method of recording dance movements on paper in much the same way music is scored. The idea was to bring to dance a level of literacy that music has had for centuries. Bach and Mozart left us their musical scores, but until the 1920s, when the Hungarian choreographer Rudolf von Laban developed his notation system, dance was simply handed down thru performance and a few rough notes.

"Unfortunately," says Calvert, "Labanotation is very complex and quite tedious. The end result is that very few people ever become adept at it, and that is terrible if you want to record the new dance work being done."

Now, using Calvert's highly sophisticated computer animation system, choreographers can quickly create a

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THE LLOYD SHAW FOUNDATION presents its Rocky Mountain Dance Roundup from supper July 4 thru Sunday breakfast July 10, 1983. Six nights, five days of dancing. At the Snow Mountain Ranch, YMCA of the Rockies. Contemporary and traditional squares, contras, quadrilles, contemporary rounds, etc. More information by writing to Terry Armstrong Graham, 781 Sunset Blvd. Port Richey, Florida 33568.

EARLY MUSIC WEEKEND (For beginner to advanced level), November 12 - 14, 1982 at Hudson Guild Farm, near Netcong, New Jersey. Presented by the Country Dance and Song Society of America and the New York Consort of Viols. Information from: Country Dance & Song Society, 505 Eighth Avenue, New York, N.Y. 10018.

CHRISTMAS COUNTRY DANCE SCHOOL at Berea College, Berea, Kentucky, December 26 through breakfast January 1, 1983. Contact: Berea College Recreation Extension, CPO 287, Berea, KY, 40404

Write for brochure about FOLK LIFE & LORE in the Tennessee Mountains. Publications of the University of Tennessee Press, 293 Communications Bldg. Knoxville, Tenn. 37996

YEAR END

CAMP

with

CHIP HENDRICKSON - Traditional Squares & Contras

RALPH PAGE - Contras & Lanciers

ANDOR CZOMPO - Hungarian Dances

Ya'akov Eden - Israeli Dances

CONNY TAYLOR - General Folk Dances

YEAR END CAMP starts with supper, December 28th, 1982, Closes with the noon meal Sunday, January 2, 1983. Once again YEAR END CAMP will be held in the STUDENT UNION BLDG. KEENE STATE COLLEGE, KEENE, N.H.

COST - \$95 for full session. This includes three meals a day starting with a light, hot breakfast. instruction classes mornings & afternoons; evening parties; late snacks and unlimited supply of coffee and/or tea. Over-night accomodations extra. Send for further information concerning motels, etc. Part-Timers at \$25 per person only if there is space available after full-time campers have been accomodated.

REGISTRATION - Your reservation, plus a \$25 deposit per person, should be sent to: ADA PAGE, 117 Washington St. Keene, N.H. 03431. To our Canadian friends: Make your checks or money orders payable in U.S. funds, please. Only your bank can do this.

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BALANCE AND SWING
A collection of
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in the New England tradition
with music for each dance

Finally Ted has written down some of his (and a few of others') dances, proven so popular with dancers all over Eastern America, and accompanied them with delightful tunes, in big, readable type. Spiral bound, the book lies flat on a music stand and contains not only squares & contras, but some of Ted's own invention, the triplet with complete dance instructions and background notes on traditional dancing in the Boston area. \$9 plus postage & handling from the Country Dance and Song Society, 505 Eighth Avenue, N.Y. 10018

DO YOUR FRIEND A FAVOR! Send him/her a subscription to NORTHERN JUNKET. The Square Dance Magazine That Is Different! \$5.00 for 10 issues in U.S. and U.S. Possessions. Anywhere else \$8.00 per 10 issues..Check or money order (U.S. funds, please) to:

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dance on screen, keying in small preprogrammed segments or "macros", for the more common movements in classical contemporary or folk dance. The punch of another key produces a Labanotation printout to protect their copyright.

III

Even teaching is simplified. Choreographers no longer have to demonstrate laboriously each step in, say, Swan Lake. They simply punch it up, and graceful, stick or fleshed-out figures realistically Jete and Pirouette across the screen. Unlike simple video recordings, the 'dancers' can be viewed from front, back below, above or side.

Although Calvert's original intent in duplicating human movement was to computerize dance, he and his assistants, John Chapman and Aftab Patla, are now involved in applications for sport biomechanics and rehabilitation of people with movement abnormalities.

Exact electrical measurements of a person's walk, obtained through an instrument strapped to the patient, are fed into the computer. These can then be compared to normal movements or used as a benchmark to determine progress.

III

The system works in the research lab; clinics and dance notation companies are waiting in the wings. Calvert and Simon Fraser University now have to decide if they want to make the jump to a commercial package that would market between \$5,000 and \$10,000.

In one sense, there is no urgency. "The beauty of this sort of equipment is that the cost is going down, not up," says Calvert.

III





CONTRAS



BYLAND ABBEY

Author unknown. From Mae Fraley, Baltimore, Md.

Formation: 1-3-5-etc active. Not crossed over

Music: Any well-phrased 64 count tune you like

Actives turn psrtner by right hand $1\frac{1}{4}$ around to

The NEXT one down by the left hand $1\frac{1}{2}$ around to

Opposite ladies chain ever and back

Active couples balance and swing partner

Face up with lady on your right facing couple above

With that couple circle four hands once around

Circle four hands once around to right to place

SEAWAY JIG

Original contra by Ed Butenhof, Rochester, N.Y.

Formation: Duple minor, proper

Music: Any well-phrased jig

Actives give both hands to partner, turn once and a half
around

Allemande left the next below and ladies chain over and
back

The two ladies do si do

The two men do si do

Everybody forward and back

Actives up the center to cast off on original side

(This figure used to be called "half figure eight")



WAYS OF SKIPPACK

Original contra by Bill Johnston, Skippack, Pa.

Formation: Triple minor, proper

Music: Any traditional tune you like

Actives down the center of the set

Turn alone, the same way home

Cast off to reels of three (actives head in farts)

Circle six hands once around

With couple above right and left four.

TOODELOOT

Original contra devised by Myrtle Hoppe, Minneapolis, Minnesota, who writes that she put it together for their convention in Duluth, Minn. in June of '82, and she named it "Toodleoot" because the old-time Scandinavians used the term when they were going to Duluth.

Formation: Duple, improper

Music: Your favorite reel

All forward and back

All swing partner

Actives down the center

Turn alone and come back home

Do si do the one below (the one with whom you'd normally
cast off)

Actives down the outside, turn in and up the middle
back to place

Swing the one below and leave lady on man's right for
progression

THREE'S A CROWD

Original contra by Don Armstrong

Formation: Triple minor, improper

Music: Any hornpipe you like

Just the #1 couples do si do
 Forward six and back
 Circle left six hands once around
 Actives down the center and back, cast off
 Top two couples right and left four.

NEW FLOOR'S REVENGE

Original circle contra by Fred Braunig, Putney, Vt.

Formation: Circle of facing couples. #1 facing CCW; #2 facing CW. Be sure that all couples are aware that they will ALWAYS have the same #.

Music: Any traditional tune you like

The Dance:

Ladies chain, over and back

Symetrical do si do (#2 cples move away from partner, #1 cples go between them to start the do si do - both couples move!)

Walk thru 3 cples, meet the 4th and

Balance, then circle left halfway

Circle right all the way - precisely

#2 cples arch, #1 cples dip - alternate the

Dip and dive, passing thru 3 couples

All swing partners and FACE ORIGINAL LINE OF

DIRECTION to begin again

ANONYMOUS CONTRA

Original contra devised by Roger Whynot

Formation: Duple minor, improper

Music: Any tune you like

Do si do the one below

Actives do si do partners

Circle left with couple below

Circle right to place

Balance and swing the one below

Opposite ladies chain over and back

MIXER

THE MAYFLOWER

Taught by Joe Wallin at Maine & New Hampshire camps. Mr Wallin says it was devised by one of his pupils.

Formation: Round the room; facing partners; ladies on the outside; men on the inside.

Music: Ashludie Rant on "Jigtime With Jimmy Shand" Waverly E.M.I. Records SZLP 2122 or any 32 bar jig.

Bars:

- 1-4 Set; change places, giving right hands with partner
- 5-8 Repeat bars 1-4
- 9-16 Ladies dance a figure of eight. (Pass right shoulder to man on the right, dance around him, pass between that man and partner, dance behind partner and back to places)
- 17-24 Men dance a figure of eight (Pass right shoulder to lady on the right, dance around her pass between that lady and partner, dance behind own partner and to the inside of the circle to finish alongside partner - lady on man's right - both facing CCW)
- 25-28 Promenade around the circle with partner in promenade position. Men stop at the end of this four bars and stand facing out of the circle
- 29-32 Ladies continue dancing in the same direction for four bars and finish facing the second man ahead of her partner, having passed one man between her original partner and this new partner.

Dance repeats seven more times, each time with a new partner.



SQUARES

HEY IN A SQUARE

Original square by Roger Whynot, Prides Crossing, Mass.

Music: Any breakdown tune you like

Intro; break; ending, your choice

Head ladies chain over and back

Put those ladies back to back

Hey! (go all the way over and back

All swing partners and promenade home

Repeat for side couples

Head ladies chain to the right (over and back)

Put those ladies back to back

Hey! (note that all four couples are moving)

Repeat with side ladies chaining to the right

All four ladies grand chain over and back

Put all four ladies back to back

All eight Hey! (as before - but when either sex goes into the center they star LEFT halfway then go out - etc)

Teaching hint - It is absolutely a MUST that dancers make a wide lopp before coming back into the center!!!

AN OLD-TIMER

This is a square Ed Gilmore used to call 30 years ago. I was reminded of it from Bob Howell's "EASY LEVEL PAGE in American Squaredance, for October, 1982. Bob says he still calls it.

Any intro, break and ending you like

Music: Any breakdown tune you like

COUPLE AROUND ONE

First couple balance and then you swing
 Go down the center and split the ring
 Four in line you stand
 Forward four and back you go
 Go down the center and have some fun
 Break in the middle go round just one
 And four in line you stand
 Forward eight and eight fall back
 Center four pass right thru
 You pass right thru and split the ring
 You'll pass your own to a corner swing
 Give her a swing then promenade
 You promenade that pretty little maid

Repeat for couple 3 - then 2 - then 4.

ROGER'S DANCE

Another of Roger Whynot's squares

From a promenade

Heads wheel around and right and left thru
 Same two ladies chain over and back
 Same couples, pass thru, on to the next
 Do si do the one you meet
 Those four-people circle left
 Swing the opposite (from this circle). It is very important that men are exactly where they began the circle before swinging in order to stay in sequence
 Allemande left new corner
 Promenade the one you swung

Repeat for heads; then twice for sides





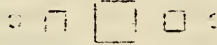
NOT ENOUGH

MATERIAL?

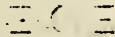
One frequently hears that the reason dancers rush from one program to another is that they are bored at the level at which they are dancing and are seeking new challenge. Often, it is pointed out that, most likely it is not the dancers who are getting bored, but that it is the caller who is getting tired of his own material, and is seeking new areas of experimentation, and is pushing the dancers to so-called higher levels of dancing. In either case, it would appear that dancers and/or callers run out of material too quickly at a level they are capable of handling comfortably. Is this really true? Or is it that callers just do not really investigate and use fully the material at hand?

In the early 1960's, Bruce Johnson conducted a clinic for a group of callers in Hawaii. The general theme of the clinic was, "What's The Hurry?" The tape of that clinic is as useful and as pertinent today as it was almost twenty years ago. Bruce made the point that there was plenty of material if we just learned to use it properly and with imagination and that there was no

need to hurry on to more new material. At that time, there were about thirty basics. (Incidentally, classes were sixteen weeks long.) Bruce said that, if we danced regularly the rest of our lives, we could not possibly dance all the combinations of the basics that could be put together. That is an interesting statement and worthy of examination.



Let's look at the possible combinations of just three basics: Do Si Do, Right and Left Thru, and Ladies Chain. The possible combinations of those three basics is $1 \times 2 \times 3$ or 6. Using D for Do Si Do, R for Right and Left Thru, and L for Ladies Chain, the six different ways to dance those three basics would be D-R-L, D-L-R, R-D-L, R-L-D, L-R-R, and L-D-R. This example obviously oversimplified the situation, and dancers would soon get tired of doing just those three basics no matter how they are put together. However, the example does illustrate the point that there is great opportunity for variety without constantly seeking new material. In the course of one evening's calling, how many times do we get from a static square to a zero box with a square thru? There are many other interesting and smooth-flowing ways to arrive at that point, but they are neglected a great deal of the time.



Getting back to Bruce's statement that we could dance all our lives without coming close to dancing all the combinations of the basics, even twenty years ago, it is interesting to play with numbers. For example, the possible number of ways to combine just twelve basics is $1 \times 2 \times 3 \times 4 \times 5 \times 6 \times 7 \times 8 \times 9 \times 10 \times 11 \times 12$ or 479,001,600!!! If we extend that to the challenge of sixteen basics, the new figure becomes 21,359,589,888,000!!! One more example, using the idea of combinations and permutations at a more understandable level: using just ten basics and dancing 1,000 different combinations per night every night of the year, it would take almost ten years to dance the 3,628,800 combinations.

Undoubtedly, many of our readers will be quick to point out that mere figures do not tell the whole story. Some combinations simply would not work because of hand position, body flow, and other aspects of good choreography. Of course, they are right. To suggest that we put things together just for the sake of seeing how many combinations we could get would be worse than suggesting that we always use a square thru to get from a static square to a zero box. Nevertheless, it should be clear that a great deal of interest, variety, and challenge can be found in investigating thoroughly and using material available at the Basic and Mainstream levels.



There probably is not a caller reading this (if he is honest) who, at some time or other, has not been surprised at the way some other caller has used familiar material. Most of us are quick to conduct some on-the-spot "research" under such circumstances, and the reaction often is, "Why didn't think of that?" Perhaps, the key word is THINK. We tend to get lazy and fall into habit patterns of calling. THINKING of different and interesting ways to use our material can keep us and our dancers from getting bored. would reduce the desire or the need to rush on to new programs, and would help keep satisfied dancers dancing longer.

This artical is from CALLERLAB's newsletter "Guidelines". Please give it some thought; then do something about it!



The main difference between today's generation and ours is that nowadays when a kid mopes around they call it an identity crisis and his parents spend \$6,000 for a psychiatrist. Thirty years ago they just spent 25¢ for a laxative.

An intellectual is someone who can listen to the "William Tell Overture" without thinking of the Lone Ranger.



BOOK

REVIEWS

BALANCE AND SWING. by Ted Sannella. \$9 plus postage and handling from the Country Dance Society, 505 Eighth Avenue, N.Y. 10018

This is an excellent book. Buy it. Over fifty squares and contras in the New England tradition with suggested music for each one makes it a book for the musician as well as the leader or simply those who like that type of dancing. Included as well are several of Ted's own invention (I think) "Triplets". These triplets are an interesting sideline of contra dances. I do wish though that Ted had given each a name instead of a number. Complete dance instructions for each dance. Of considerable interest to future researchers is the nice chapter and background notes on traditional dancing in the Boston area - who was responsible for what, when and where. As stated in the beginning - this is an excellent book. Highly recommended.

PEOPLE'S FOLK DANCE DIRECTORY. \$4.00 from P.O. Box 8575, Austin, Texas, 78712.

This is the third edition of this directory. Each one better than the last. I envy anyone with the courage to attempt a dance directory of any kind. No matter how careful one is, there are bound to be omissions. Probably there are some in this 1982 edition, but they must be few and far between. The editors have done a stupen-

dous amount of work to put together what is without a doubt THE best folk dance directory in the country. Well worth owning. Highly recommended.

NATIONAL SQUARE DANCE DIRECTORY. \$6.00 plus \$1.00 postage from National Square Dance Directory, P.O. Box 54155, Jackson, MS. 39208

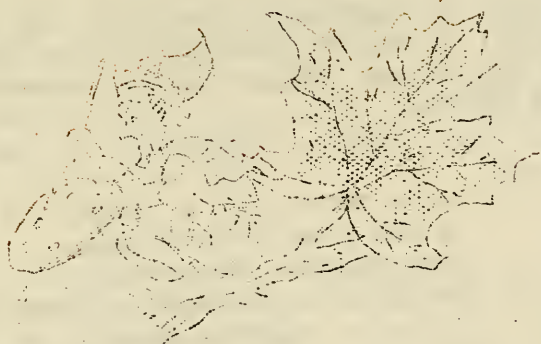
For devotees of club-style square dancing this is an excellent book and well worth the price. As before mentioned, getting together a dance directory involves an enormous amount of work. If your club is not included in this Square Dance Directory it is more than possible that YOU are to blame for the omission. For leaders and callers any directory of international scope is well worth the investment. This one is no exception.

THANKS TO:

M&M Joe Hritz - dance items, polka cassettes
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BORN: June 11, 1982 to M&M Joe Wallin, a son Stephen

DIED: August 4, 1982, Edward Butler



ODDS AND ENDS



OF



FOLKLORE

You're Growing Older If - - -

Everything hurts and what doesn't hurt, doesn't work.
 Your address book contains only names ending in M.D.
 You burn the midnight oil at 9:00 P.M.
 Your children begin to look middle aged
 You feel like the night before and you haven't been anywhere.
 You sink your teeth into a steak and they stay there.
 You join a Health Club, and don't go.

SNAKES; Pioneers believed that a snake would not bite a child until the child was at least 7 years old.

CLINK: A London prison in existence as early as 1550 was called "The Clink", hence our expression "in the clink".

WELSH LORE: On Allhallows' Eve, Oct. 31, also Christmas and Easter, it may be possible to see those who have drowned in the sea riding white horses in the foam along the shore.

STREET CRY: One a penny, two a penny, Hot cross buns,
If you have no daughters,
Giev them to yður sons;
But if you have some of these merry
little elves,
Then you may keep them all for yourselves.

MORE SNOW: There is a rural belief that as long as some snow lies on the ground and in the hollows, there is a possibility of more to come. Old-timers say that the snow is waiting for company.

BITTER SALAD: Pennsylvania Germans serve a dish called bitter salad, made from dandelion greens, on Green Thursday of Holy Week to insure good health through the year.

WIND LORE: When the wind goes against the sun, trust it not, for back 'twill run. When the wind shifts in a drought, expect rain. The wind does not blow the same upon threshing floors and sails.

MIDSUMMER: Midsummer celebrations in ancient pagan days were tributes to the Sun God who had reached his highest point in the heavens. Bonfires and fire festivals were planned to lend light and heat to the declining Sun. In Christian times, June 24 was renamed to honor St. John the Baptist and, when the ancient practices have been abandoned and forgotten.

A haddock, a haddock, a black-spotted haddock, a black spot on the black back of a black-spotted haddock.

JOKER: Among the "firsts" credited to the United States is the joker in a pack of playing cards. Spanish cards were introduced by Columbus and his men; later English settlers brought in English cards. When Americans began their own manufacture, they copied the English designs familiar today. But they added a card, first called the "best bower", later the "joker".



MINCEMEAT: An early form of mincemeat in the American colonies was pemmican which the colonists learned how to make from the Indians. Usual ingredients were dried venison, mixed and pounded with fat and dried buffalo berries and cranberries. In later years spices and cider plus other fruits were added to the mixture.



INDIAN SUMMER is an American term, but the period that it represents is known over the world. Germans refer to an "old women's summer", the Scots, a "go-summer." Elsewhere it is known variously as goose summer, fool's summer, smoke summer, St. Martin's summer, little summer of St. Luke and St. Augustine's summer, or all-hallow summer. The term is also used metaphorically to indicate a brief period during which past favorable conditions recur.



American Indians called the first snow flurries, usually in October, Squaw Winter; the warm weather that followed, Indian Summer.



When does a snow flurry become a real snow? Old timers used to say that if there is enough snow to track a cat it is a snow-storm.



When the wind veers from north to northeast in winter, intense cold follows.



TOLD IN THE HILLS



Every town in northern New England had folks who were known for their story telling ability. By story telling we do not mean liars, but recounters of interesting events that they remembered from years past. Men and women qualified for the post. The men mostly held forth on the store steps of summer evenings and around the stove on stormy winter days; the ladies told their tales at sewing circles, quilting bees and the like. A few of the stories were really 'tall tales' and you were supposed to know the difference between one of the yarns and the truth. Ninety-nine percent of the stories were the truth. They were the keepers of folklore.

Years ago there lived in South Chittenden an old chap by the name of Fred Horton who kept the only general store in the village and had a wonderful sense of humor. One day an old lady who lived in the village and kept a cow, as was customary, came into the store.

"Fred", she said, "here is a pound of butter I churned, and a mouse swam through the cream. I didn't want to throw it away, but I can't stomach it to eat it. Now would you swap it for one someone else made. You know aht folks don't know don't hurt 'em."

"Why, yes," said Fred, "I guess I can fix that."

So he took the round ball of butter into the back room and moulded it into a square chunk and wrapped it in a fresh sheet of paper and gave it to her.

"There's a pound of butter," he said, "that you can eat and enjoy."

"Oh, thank you!" she replied. "You are such a nice man. I knew you would help me out!"

And home she went in blissful ignorance.

"How true it is," said Fred, "that what folks don't know don't hurt 'em".

An old Vermont farmer, deploring what he considered a waste of kerosene, was admonishing his hired man for carrying a lantern on his nocturnal trips to see his girl.

Said the farmer, "I courted Miranda for many years before we were married and I never carried any light at all."

"Ayus" retorted the swain, "but see what you got."

Byron Bisbee, who was born in Springfield in 1851 and lived all his life there, had many stories told about him. He was very partial to funerals and went to every one whether he had known the deceased person or not. He always managed to be the first one at the cemetery, usually waiting at the grave. After the funeral he would ride back on the hearse with the undertaker. When he himself died and was taken to the cemetery, the undertaker said:

"Well, here's one time I'm going to get into the cemetery ahead of Byron."

"Uncle" Jock Dix, an old man who once worked in the saw and grist mill in Williamstown, said he wanted to be buried in a hemlock coffin so that he would go "snapping through hell."

After a prolonged dry spell in Williamstown there was to be a prayer meeting in the old Congregational Church to pray for rain, and old Elisha Flint started off to it with a large umbrella.

Mrs. Leona B. Kile, Ludlow, remembered when witches bothered the churning. When the butter would not come

they heated an iron stove poker very hot and put it into the cream to burn the switch. Then the butter would come.

Lemuel Kelley was quite fond of his nip of hard cider. His wife, Polly, was strictly "temperance" couldn't stand the stuff. This feeling on her part never bothered Lemuel in the least. On one particular occasion when he was descending the cellar stairs for a bit of refreshment, he tripped and fell with a tremendous crash. From the top of the stairs came his wife's anxious query!

"Lemuel, did you break my pitcher?"

"No, Polly, I didn't, thundered Lemuel, "but by Godfrey Mighty, I will".

And he suited the action to the words.

Years ago there was an old chap who lived in Westmoreland whose wife was known as a common scold. She had a loud, shrill voice that could be heard the length of the street and was said to have a tongue that was hunk in the middle and wagged at both ends. This old fellow used to go across the street and poke things around with his cane. This particular morning his wife was venting her spite on him. He hadn't fed or watered the chickens, hadn't gathered the eggs, hadn't filled the wood box, or done anything that suited her.

Finally the old chap turned to his crony and said, "John, did you ever read in the Bible that there was a half hour quiet in Heaven?" "Yes," said John, "and if it's in the Bible, it's so." "Well," the old man said, "'twas a tarnel good thing they had it before the old woman got that!"

I wouldn't trust him as fur's I could throw this house by the chimney.

He don't know beef from broomstick.

As awkward as a cow with a musket.

Between ten and two will tell what the day will do.

DO YOU REMEMBER?

The old fashioned custom of making and receiving New Year calls?

When a highball was a railroad signal and not a drink?

When everybody hankered for a quail-and-cuckoo clock?

Medicine shows were annual events?

Women's hats were clamped to the hair by means of hat-pins?

Department store dummies began flaunting women's scanty garments in the public's face?

Folks cleaned their teeth with baking soda or salt and you could buy a toothbrush for three cents?

Automobiles had running boards and car windshields open-en out?

Watch chains, embellished by attached charms, flowed smoothly across many an ample belly?

Many women carried camphor bottles?

Store salesmen were called drygoods clerks?

Folks decorated the roofs of their homes and barns with lightning rods?

Eavesdropping on the party telephone line was an accepted custom?

Serving a home-cooked dinner in courses was considered putting on airs?

Women wore shirtwaists, tucked and trimmed with lace insertions and embroidered medallions, had fancy cuffs and buttoned in back only?

Bathing suits had skirts?

Women's skirts became the subject of sermons in churches and of editorials in newspapers?

The housewife had only two important implements for chasing dust: the broom and the carpet sweeper?

Most men carried their lunch in a metal lunch box?

Do you remember? Really, it wasn't so long ago!

What They Say So Now Hampshire



Sounds like a tee hee in a haw haw's nest.
 Momely enough to stop a down train. Tickled spitless.
 No rest for the wicked - til the devil's dead.
 No bigger than a fly's ear. Blacker than Tobey's heel.

Talk the handle off a pump - Talk a tin ear off an iron
 dog. Real rugged. Set there like a bump on a log.
 Went to bed before it was dark under the table.
 'tween seasons.

Greener than Dick's hatband. Too cold to sleep out with
 a screen door over yer. Don't know enough to pound sand
 in a rat hole. It's darker than the inside of a barn. I
 never saw the beat of it. Only knee high to a grasshop-
 per. His eyes were like two holes burnt in a blanket.
 Breaking up housekeeping (noisy) and I want ter know.

He 'wouldn't know enough to ache if he had a pain. The
 squeaking hinge gets the most oil. Wal, I snum for it.
 He stumbled around like a blind horse in a punkin patch.
 Don't need it any more'n she needs water in her shoes.
 Slower than the growth of a dead hemlock and Generally
 speakin'.

Three can keep a secret if two of them are dead.
 If you think you can drive a bargain - buy a second
 hand car.

Vanity isn't always a sin - sometimes it's a mistake!

TONGUE TWISTERS

The most difficult tongue twister is deemed to be: The sixth sick sheik's sixth sheep's sick.

Three gray geese in the green grass grazing; gray were the geese, and green was the grazing.

Sister Susie's sewing shirts for soldiers.

Slippery sleds slide smoothly down the sluiceway.

A snifter of snuff is enough snuff for a sniff for snuff snifter.

The seething sea ceaseth and thus the seething sea sufficeth us.

The numbers 142857 are an interesting combination of figures. Multiply it by two and the result is 285,714 the same digits in a different order. Multiply it by three and the result is 428,571. Multiply by four and the answer is 571,420. Multiply by five and six and the results are 714,285 and 857,142 respectively. So far all the digits are the same, but, multiply by seven and what do you get? Surprise!

One crow sorrow

Five crows silver

Two crows mirth

Six crows gold

Three crows a wedding

Seven crows a secret which

Four crows a birth

must never be told.

GONE WITH THE WORD: Chapel exercises, vegetable plate, air rifle, puttees, razzle-dazzle, kerosene stove, Piggly-Wiggly, no tickee-no washee, tatting, moleskins, clodhoppers, brogans, Tweedle Dum and Tweedle Dee, union suit, observation car and carbide lamp.

Wouldn't it be nice to be as sure of anything as some people are of everything?

NEW ENGLAND COOKING

PENOBSCOT CLAM CHOWDER

1 pt. fresh clams 2 Tbs. flour
 2-3 potatoes, diced 2 C. milk
 1 onion, chopped $\frac{1}{2}$ C light cream
 2 Tbs salt pork drippings salt &
 $\frac{1}{4}$ C ($\frac{1}{2}$ stick) butter pepper to
 taste
 1 Tbs finely minced
 fresh parsley



Steam clams, drain, remove from shells. Cut clams fine with kitchen shears. Cook potatoes until tender. Fry onion in salt pork drippings until tender and yellowed. In the top of a double boiler melt butter over hot water. Stir in flour until smooth. Add milk and cream in a steady stream, stirring to keep smooth. Cook 8 minutes, until hot and thick, stirring occasionally. Add potatoes, onion, salt, pepper, parsley, and clams, Cook just long enough to heat through. Serve with common or pilot crackers. Yield: 1 quart.

Your fishcakes will have a distinctive flavor if in preparing, a few drops of anchovy paste are added. A tautly held thread is best for cutting sponge or angel cake.

To give meatloaf a new taste, add fried rice to the chopped meat before cooking.

To keep steak from smoking or burning, rub lemon around outer fat before broiling.

NAHANT ROLLS

2 pkg. active dry yeast	$\frac{1}{2}$ C. (1 stick) butter
$\frac{1}{2}$ C. warm water	approximately $5\frac{1}{2}$ C. sifted
1 C. sugar	all purpose flour
$1\frac{1}{2}$ C. milk	1 tsp. nutmeg
	$\frac{1}{2}$ tsp. baking soda

Dissolve yeast in warm water to which you've added 1 tsp. of the measured sugar. Let set 10 minutes. Scald milk with butter; cool to lukewarm. Sift together into a large bowl 3 C. flour with nutmeg, baking soda and the remaining sugar. Add lukewarm milk and yeast; beat well. Incorporate $2\frac{1}{2}$ more cups of flour, or enough to make a manageable dough. Let dough rest 10 minutes. Knead dough in floured board for 10 minutes. Place dough in a buttered bowl, turning to grease all sides. Cover loosely with a cloth and let rise until doubled. Punch down and form small rolls. Lay them in buttered pie plates. Let rise until doubled. Bake in preheated 400-degree oven for 15 to 20 minutes. Serve hot with butter and a selection of jellies and jam. Yield: 2 dozen small rolls.

CRANBERRY PIE

1 pint cranberries	1 dessert spoon vanilla
1 heaping cup sugar	A little salt
	1 tablespoon corn starch

Chop berries, add a little water to corn starch and fill cup with boiling water. Add this mixture to vanilla, sugar and chopped berries. Bake with one or two crusts as desired. If one crust is used, cut strips of pastry and lattice across top.

ZAIDEE'S FRIED PIES

Mix 1 cup sour milk and 1 tsp. soda. Add $\frac{1}{4}$ tsp. salt and 2 tbsp. sugar, along with enough flour so you can roll in small pieces $\frac{1}{2}$ -inch thick. Fill with apple-sauce and fry in deep fat.

CRANBERRY MUFFINS

$\frac{1}{4}$ cups sugar	$\frac{1}{4}$ tsp. salt
$\frac{1}{4}$ cup butter or Margarine	$\frac{1}{2}$ cup milk
2 eggs	2 cups fresh or frozen
$2\frac{1}{2}$ cups all-purpose flour	cranberries coarsely chopt
2 Tbs baking powder	

Preheat oven to 400. In a bowl cream together sugar and butter. Add eggs one at a time and beat after each addition. In a bowl, sift together flour, baking powder and salt, add milk to sugar and butter mixture. Stir by hand to moisten all ingredients completely. Stir in chopped cranberries. Spoon into muffin cups and bake 25 to 30 minutes. Makes 18 muffins.

A REAL VERMONT SUPPER: Pour 3 cups hot cornmeal mush in to a small bread tin that's been rinsed with cold water. Cool until firm, then slice. Dust each slice with flour and brown in hot sausage fat in a skillet. Serve with maple syrup and sausage cakes.

Bake acorn squash with maple syrup in the hollowed halves, in addition to your usual seasoning, for a delicious variation.

If an egg has a very thin shell, or is chipped and likely to crack when being boiled, add a few drops of vinegar to the water.

For tender juicy chicken rub inside and out with a slice of lemon before cooking.

Scour discolored china with a solution of baking soda, vinegar and salt, to bring it back to its original whiteness.

A great spread for crackers: mix a small can of fruit cocktail, well drained, with a cup of peanut butter.

Diced olives will give a new taste dimension to your next Steak Tartare.



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